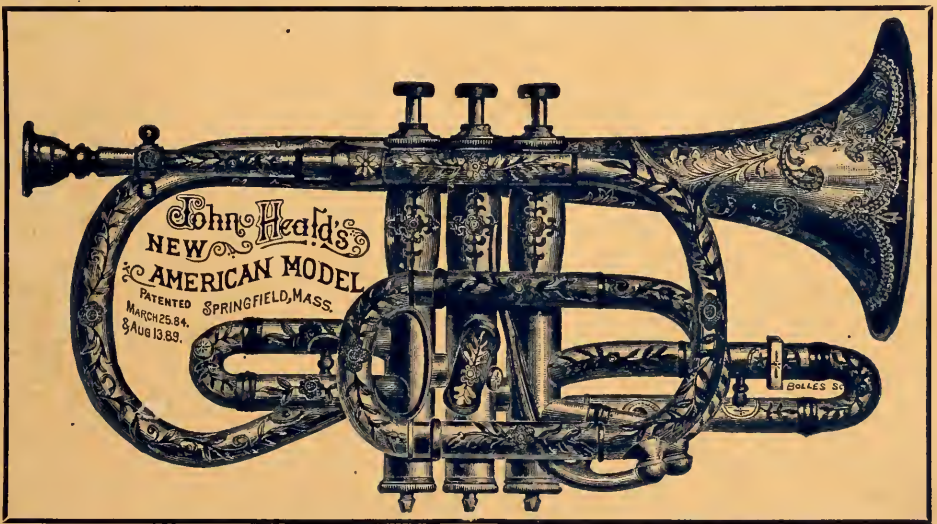
# The "HEALD"

# Cornet and Trumpet

## HAVE NO EQUAL




MANUFACTURED AT

**SPRINGFIELD, MASS.**

**OFFICE and FACTORY**

**275 Main Street**

RBR
H1965
H43
T.C.

THE HENRY FRANCIS du PONT
WINTERTHUR MUSEUM
LIBRARIES

Digitized by the Internet Archive
in 2011 with funding from
Lyrasis Members and Sloan Foundation

http://www.archive.org/details/catalog00john

JOHN HEALD

MANUFACTURER OF THE "HEALD" CORNET

THE "Heald" Cornet is manufactured at Springfield, Mass., under five different patents, unlike factory-made goods. My instrument is a special production. After thirty (30) years as a practical maker of all (brass) military band instruments, the past 15 years of which being mostly devoted to my cornet, known as the "Heald," I feel qualified to make some statements of interest to band musicians, especially those of the professional class, knowing as I do their constant desire for the most perfect instrument. In the manufacture of my cornet I have at all times tried to work from a strictly scientific basis in every detail. Every tube of my instrument is made on the *prototype system*—the meaning or principal of which is a set of steel mandrels, on which every part is closely drawn by heavy pressure. By way of explanation I would here remark that this system is not new—has been in use by most makers for many years. The point of superiority that I claim is the most *perfect dimensions* of my mandrels or prototype system over those of other makers, whereby every instrument when complete is a *facsimile* of the original.

By my system I secure the most perfect acoustic proportions in my cornet. This, together with my perfectly equalized wind course for valve and open tones respectively, avoiding all sharp angles, etc., I am able to produce a more perfect cornet in tone, tune, and even scale, than any other maker I know anything about at the present time, judging by their products.

I would ask people who are interested to compare my cornet *carefully* with those of any other maker and note the *quality* of *tone*, also the *freedom* and *volume* of tone on valve notes in complicated fingering, viz.: from low F sharp upward, including C sharp and D, also G with 1st and 3rd valves in pitch and volume with open G, note the interval from low C to low G, it will be found correct (cannot be truly said of other makes); also low C sharp (3 valves down) is full volume like open note, and not too sharp for other notes in scale. This kind of test can be carried all through the scale with better results than on any other make of cornet.

It may not be generally known that at certain points the

*dimentions* of *air space* or acoustic proportions of the cornet or other band instrument, is the controlling factor for the location of the notes or vibrations in the scale of same, whether a *perfect* or *imperfect* scale is obtained. So it will be seen that a maker must have a very perfect *system*, and rigidly enforce same in order to secure anything like uniform results, as all depends on prototype or steel mandrels as a basis to start from.

I would say to this feature of my instrument I have always given my personal attention, believing that no *employee* could or would have the same interest in the matter as myself. In large factories the situation is quite different, the business must be "pushed" as they call it. No *one man ever makes* an *instrument complete*, the different parts of each instrument pass through the hands of several different employees, who are *simply mechanics*, and whose principal interest is to secure their weekly wages. When the instrument is assembled and ready for testing (as they call it), a good performer is called upon to try it and express his opinion of the playing qualities. This performer may be a *Levy* or his equal, if possible: yet he has had no *practical experience* in the manufacture of the instrument. He knows nothing of *acoustics* as applied to the instrument, having had no experience in the graduation of the tubing of instruments which (as before stated) is the controlling factor of location of notes in the scale, quality of tone, etc. Consequently this *fine performer* cannot inform the mechanic how to correct any possible faults that may exist. Then I would ask how is the *mechanical instrument maker* able to make a perfect instrument, correcting any faults that *he himself* is not able to detect; for, were he able to *test* the *instrument*, it is evident that the professional would not be called upon. So evidently it is a case of *guess work* to a *large degree between the two people*. As a result of this kind of work the market is overrun with inferior instruments, and are being sold on easy terms of $5.00 per month, perhaps a few go into the hands of good performers *free gratis*, together with a sufficient amount of *cash* to induce him to write flaming testimonials in their favor.

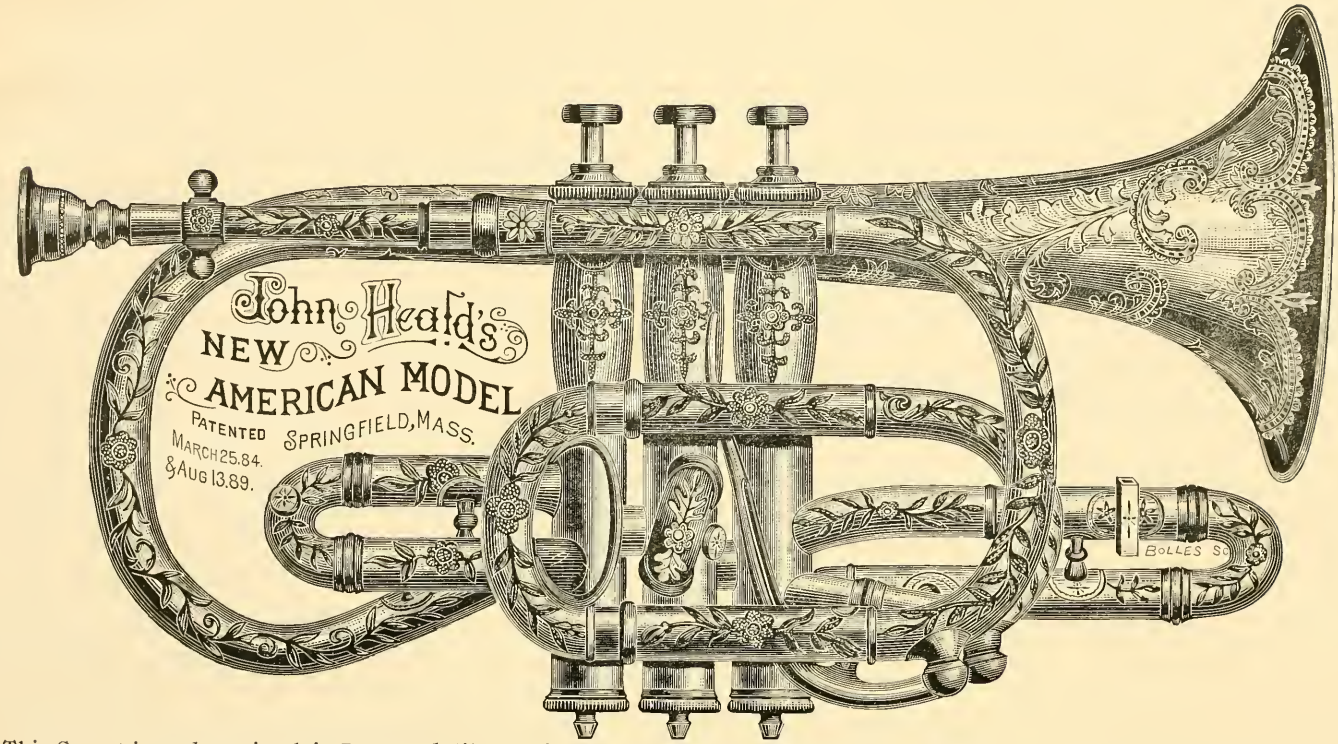
To the above described method—which is too true—I am decidedly opposed. It is on the same level with the ready-made clothing, boot and shoe business. When you want the *best goods* you go to the *custom workman* (so called) who

understands the trade in every branch, and get the best. My motto is, "the *best* is none too good," especially in a musical instrument.

I believe I am not overrating my ability when I say I am the only practical maker in this country at present—at least that I know of—who can *individually* make the cornet complete from the raw material, including all tools, steel forms or mandrels for same, and then test the instrument as well by a creditable performance on same. Without any feeling of egotism I would be willing to make a trial of this ability with any so-called instrument maker, either *proprietor* or *employee*, as I have never known but one other man in the business who could cover this much ground, and he was *Isaac Fiske* of Worcester, Mass., and whose instruments were the best in their day. As previously stated, I make a specialty of my cornet. Outside of this I make only a *slide trombone* and *trumpet* when ordered. To this work I give my personal attention in every detail. I claim the most perfect *tone*, *tune*, and *workmanship*, as my instruments will prove when compared with others of whatever make or model, and I challenge any other maker to produce their equal at the present time. I sell them strictly for cash and on their real merit alone. I make no *presents* nor offer any fraudulent testimonials, although I have hundreds of unsolicited letters of praise. Up to date I have never published one, knowing that the better class of performers are not influenced by such testimony.

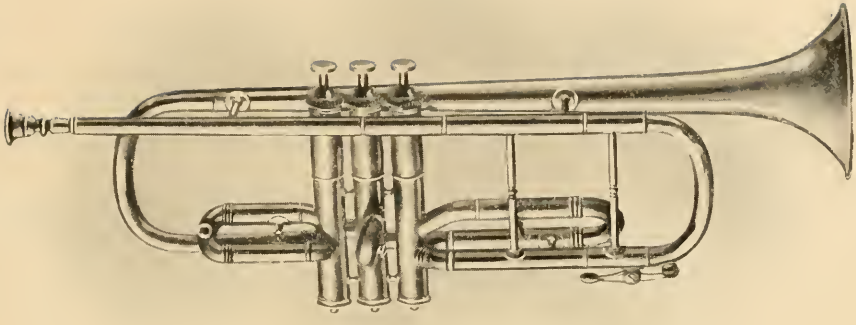
However, in this issue of catalogue I am showing the pictures and testimonials of gentlemen in Springfield, well known throughout Western Massachusetts as being among the best of their class, and who have purchased their instruments at my regular prices, and are ready to verify the above statements any time. I do this to show the profession (which is rather unusual) that first of all, my instruments are fully appreciated at home in my own city. I send my instruments C. O. D. on approval for one week or more. Regarding discounts and agencies, I do nothing with the so-called music dealer. Agencies are given only to a limited number of *responsible people* in each state who are good *performers*. In this way of placing the instrument on the market we feel sure of an intelligent representation of same.

JOHN HEALD.



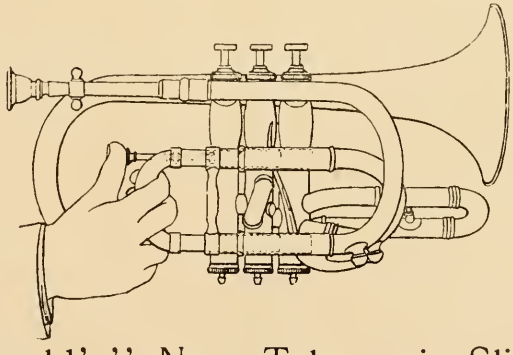

This Cornet is made up in plain Brass and Silver finish (no engraving) unless otherwise ordered. Has *Pearl Finger Caps* on all styles of finish and Patent Water Key, which is a great convenience. Plays equally well at High or Low Pitch.
Sent C. O. D. for trial and fully warranted.

See List of Prices Elsewhere.



## The "Heald" Trumpet in B Flat and A.

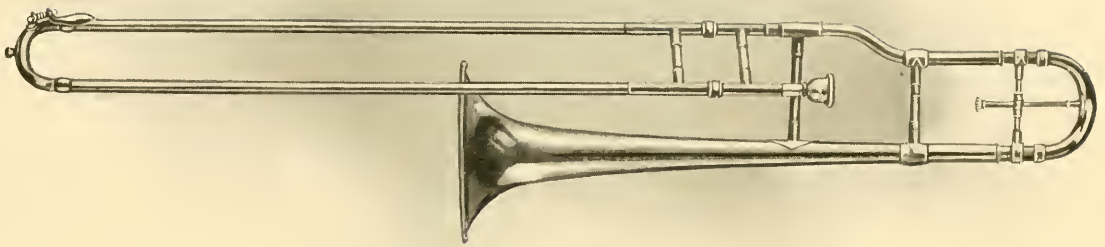
I have given much time and attention to the production of this instrument. It has the same perfect acoustic proportions and equalized wind course for valve and open notes respectively as our cornet, is made at both *high* and *low* pitch in one, if so desired, or at either pitch separately. Tuning slide is long enough to draw to A natural. Prices same as for cornet.



## "Heald's" New Telescopic Slide.

QUICK CHANGING FOR CORNET B TO A.

Patented February 28, 1899; used in place of regular tuning slide; is detachable from instrument used only on "Heald" cornet. Most perfect device for purpose ever invented, as the wind course for both A and B are perfectly equalized. *As represented in above cut, it is at high pitch;* we have two ways of making it low pitch—one with little longer shank, the other with extra long inside slide where *hand* is *shown*. See list of prices for cornet attachments on Page 13.



## The "Heald" B Flat Tenor Slide Trombone.

I make the bells of two different sizes, well adapted to both orchestra and military band work. I apply to this trombone (when wanted) my patent telescopic tuning slide at the top of bell. This serves for both high and low pitch in the one slide, and obviates the necessity of carrying an extra slide. This new device is the most complete arrangement for the purpose ever invented.

| | |
|---|---|
| Net price of Trombone in plain brass, high pitch, with common tuning slide | $40.00 |
| For silver plate, satin finish, inside bell, burnished | 52.00 |
| Silver plate, all burnished finish | 56.00 |

| | |
|---|---|
| Extra, for Telescopic Tuning Slide, brass | $9.00 |
| " " " " " silver plate | 10.50 |
| Extra, for common low pitch Tuning Slide, brass | 4.00 |
| " " " " " silver plated | 5.00 |

## Remarks on Tuning the Cornet.

The question is often asked by all grades of cornet players: what is correct rule for drawing the *valve slides* of a B flat cornet when the pitch is lowered to A natural? I would say that with a *properly constructed* cornet, calling its normal or highest pitch B flat, the valve slides should be made at such a length as to make the instrument in *tune with itself;* only when the valve slides are closed up and the main line or tuning slide is also closed, or nearly so. Now when lowering pitch to A natural *more* or *less*, draw all three valve slides in *proportion* to *their length*, as for instance, draw 1st and 3rd to make the note G in *unison* with open G on 2nd line of staff; draw 2nd slide so the 1st and 2nd combined, will be unison with E, top space on staff. The above rule forms a basis by which a person with correct ear can tune most any cornet with itself.

## Why is the "Heald" Cornet the Best?

Because the first consideration of any musical instrument is a *musical quality* of *tone*. This we have, superior to all others of the class.

Because the acoustic proportions of our instruments are nearer perfect than any others, the result of which is the most perfect *intonation* of *scale* throughout.

Because the metal is the best we can procure of European manufacturers—made especially for our work.

Because our workmanship has no equal, all done under personal supervision of proprietor of many years experience.

Because our cornet will do all-round business, *high* and *low pitch*, better than any other instrument of its kind now on the market. Compare our instrument carefully with any other make and verify above statements.

# Care of the Cornet.

Cleanliness first Consideration.

Pistons should be wiped often enough to keep them clean all the while. Lubricate with water or saliva (no oil), caps and slides always movable; lubricate them with stiff grease (tallow); keep corks and pads on valve caps in perfect order, also good spring and cork on water key. With some people a sediment will collect in the leading or main line tube, from the mouthpiece round to the valves. A good cornet may be made badly out of tune by this obstruction. To clean this remove setpiece and tuning slide; attach a small piece of cotton cloth, enough to fill the tube, to a small soft wire; push wire through and draw cloth after it; this should be done every month when cornet is in constant use; springs may be made noiseless by rubbing a little stiff grease on them (no oil.)

# General Remarks.

I am pleased to say that I take great interest in repairing band instruments, as I have every facility required for this line of work. Musicians at a distance take no risk in sending me nice instruments for repairs, as I guarantee them careful attention and a full equivalent for their money. Cannot very well make estimate on cost of repairs without seeing instruments. My silver and gold plating is the very best tripple plate; I have no use for cheap plating. I am prepared to furnish imported French and German band instruments, selected by myself, in which case I know the workmanship to be of a good quality. For this reason I am able to offer better goods to purchasers than the so-called music dealer, who has no real knowledge in this line. I sometimes take second-hand instruments in part payment for new: depends on their condition somewhat. I also *rent* band instruments to responsible people at $3.00 per quarter (three months) payable in advance. As to responsibility in a business way I would respectfully refer all people who do not know me to the Third National Bank, Springfield, Mass.

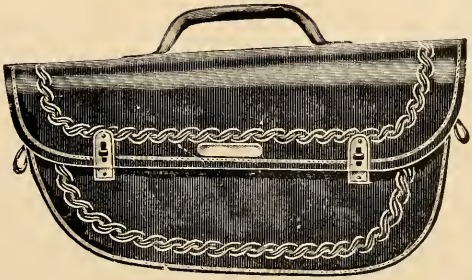
# Cornet Cases.

No. 1. Handsome brown seal grained leather grip satchel, made on leather-covered iron frame; finest of nickel trimmings and lock; has movable cornet rest block, which adapts it to any standard make of cornet.

Net Price.....$7.50.

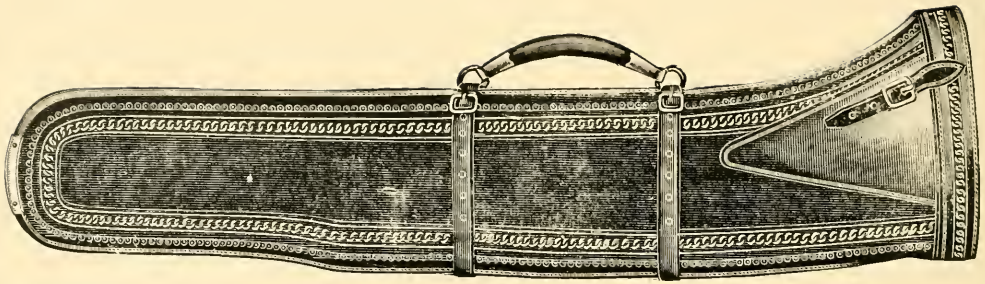
No. 2. Cornet Satchel. Black, Russet, Orange or Wine color, sole leather, very handsome; all *hand embossed;* Fleece-flannel lined.

Net Price.....$4.00.



No. 3. Cornet Satchel. Black sole leather; nicely embossed; all hand-sewed; Fleece-flannel lined and nickel trimmings.

Net Price.....$3.00.



## Case for Slide Trombone.

These cases have metal end protectors, and are suitable for either high or low pitch instruments; have extra pocket for low pitch slide; all hand-made, and of the best material.

Net Price.....$7.50.

NET PRICE LIST OF "HEALD" CORNET AND TRUMPET.

PLAIN BRASS.

| | |
|---|---|
| Plain finish, pearl finger caps and patent water key.... | $ 55.00 |

PLAIN SILVER PLATE.

| | |
|---|---|
| Satin finish, burnished points, pearl caps and patent water key..... | $ 65.00 |
| Satin finish, as above, with gold-lined bell..... | 69.00 |
| Satin finish, as above, with gold-lined bell and trimmings gold..... | 72.00 |
| Fine hand engraving on bell (additional)..... | 5.00 |
| All burnished finish, silver (additional)..... | 2.00 |

ALL GOLD PLATED.

| | |
|---|---|
| Plain finish, burnished points..... | $ 95.00 |
| " engraved bell, burnished points..... | 100.00 |

Cases extra, from $2.00 to $10.00.

High or low pitch Cornets or Trumpets cost the same.

## MOUTH PIECES AND OTHER PARTS—NET PRICE LIST.

| | Brass. | Silver. | Gold. |
|---|---|---|---|
| For Cornet and Trumpet (mouthpieces) | $1.00 | $1.25 | $2.50 |
| Slide Trombone (mouthpieces) | 1.25 | 1.75 | ..... |
| Cornet Bell Mute | 1.50 | 2.50 | ..... |
| Music Rack for Cornet | .50 | 1.00 | ..... |
| Valve Cap, top or bottom | .50 | .75 | ..... |
| Pearl Finger Caps, set of three | 1.50 | 1.75 | ..... |
| Setpieces for Cornet, B flat and A, each | .50 | .75 | ..... |
| Short Tuning Bits, each | .35 | .50 | ..... |
| Valve Springs, of all sizes | .25 | ... | ..... |

## NET PRICE OF CORNET ATTACHMENTS.

| | | | |
|---|---|---|---|
| For changing B Cornet to C in brass | $6.00 | Silver Plated | $7.00 |
| Extra long Tuning Slide for low pitch, brass | 2.50 | " | 3.00 |
| New Telescopic Tuning Slide, quick changing, for high pitch only, B to A brass | 7.00 | " | 8.00 |
| Same as above, having both *high* and low *pitch* slides, in brass | 9.00 | " | 10.00 |

ARTHUR AMSDEN, Director and Cornet Soloist, 2nd Regiment Band, Springfield, Mass., is a graduate from New England Conservatory of Music, Boston, under J. B. Clause, 1889, and for nine years after was band master of the Wisconsin 2nd Regiment Band. In 1899 he made a tour of United States, playing solos in all the principal cities with great success.

---

SPRINGFIELD, MASS., Feb. 10, 1903.

MR. JOHN HEALD,

*Dear Sir.*—After having used your cornet for a year in every conceivable way and pitch, I am frank in stating that it is the most satisfactory cornet I have ever used. My experience comprises ten years use with the "Boston 3-Star" cornet; five years with the "Besson," and about five years with the "Conn," and various other makes, not to omit the "Cortois," and having adopted the use of your cornet is because I am convinced that it is superior to all others. The tone, tune, valve action and general workmanship, being the very acme of perfection. Your key-changing device is indeed a model of convenience for theater work. Wishing for the continued success you deserve, I am, Yours truly,

ARTHUR AMSDEN.

EDWARD WALLACE, a cornetist of many years experience, and connected with many of the best bands in Western Massachusetts.

SPRINGFIELD, MASS., August 26, 1902.

MR. JOHN HEALD,

*Dear Sir.*—I have used the Heald cornet for sixteen years, the first one thireen years. Bought a new one three years ago. For ease of blowing and splendid tune there are none better, and excel all in workmanship. Have used the Heald cornet in both orchestra and brass band work. In leading and teaching bands I have always recommended the Heald cornet above all other makes. Very truly,

EDWARD WALLACE.

EDWARD A. JONES, an all-around musician, able to do business with several different instruments, viz.: Cellow, French Horn and Cornet. First cornetist of Orchestral Club of Springfield, and for 10 years cornetist at the Court Square Theatre.

---

SPRINGFIELD, MASS., DEC. 11th, 1902.

MR. JOHN HEALD,

*Dear Sir.*—I have used one of your cornets for nearly nine years, and although I have tried several cornets of first-class makers in that time, I can say that I have no desire to make a change.

Yours very truly, E. A. JONES.

With Springfield Orchestral Club.

M. H. SUMNER, cornet soloist and teacher. First cornetist of Philharmonic Orchestra of Springfield, Mass., and one of the most successful and progressive musicians in Western Massachusetts.

---

FENWICK HALL, FENWICK, CONN., Aug. 13, 1902.

DEAR MR. HEALD,

Yours of the 7th at hand. In reply would say I shall be pleased to give you testimonial. Have been using your cornet for six months, and wish to compliment you on being able to produce such a fine instrument. I was a little slow in not realizing the fact that right in my own city was made the acme of perfection in a cornet, for I do not think there is a better instrument put together than a Heald for ease of blowing, tone and tune, it has no equal. There is considerable satisfaction doing business when you have a good instrument, and I am sure you have distanced them all. Wishing you the best of success, Very truly,

M. H. SUMNER.

CARL H. DEWEY, Cornetist at "Gilmore Theatre" and 2nd Regiment Band, Springfield, Mass. A very promising young performer on his instrument.

---

SPRINGFIELD, MASS., May 12, 1902.

MR. JOHN HEALD,

*Dear Sir.*—The cornet you made for me a few months ago is certainly a fine instrument. Its tune, tone and ease of blowing, I am sure cannot be excelled. Yours truly.

CARL H. DEWEY.

"Cornetist New Gilmore Theatre" and 2nd Regt. Band.

ORVILL WILSON, a musician of some years experience; director of band and orchestra, also good performer on cornet or baritone. Several years spent in the English navy.

---

CHICOPEE, MASS., August 5th, 1902.

MR. JOHN HEALD,

*Dear Sir.*—I have used the "Heald" cornet for about 12 years, and it gives me great pleasure to state that I consider it the best cornet I have ever played on. I have noticed that a number of our leading cornet players are giving up their "Bessons," Boston Musicals, etc., and are now using a "Heald," which proves that they also consider it the best. I am using your "Quick Change Slide," and like it very much. I never have to think about my A set piece when I go on a "job." I can heartily recommend the "Heald" cornet. Sincerely yours,

ORVILLE K. WILSON.

Director American Band.

FRANK WIEMER, a young and progressive performer on his favorite instrument, showing most excellent taste in all his work. Is first cornetist of "Short's" American Band, Springfield, Mass.

---

SPRINGFIELD, MASS., Nov. 10.

I would like to say a word or two about the Heald cornet. I have played one for most three years and like it better every day. I have played other cornets, such as the Boston Musical, and I have tried the Conn, but could not get any satisfaction out of them. The Heald cornet is perfect in tune all around, and quality of tone it surpasses any other, and superb in mechanism. I can recommend it to any cornetist wishing a first-class instrument. Yours truly,

FRANK WIEMER,

38 Reed St., Springfield, Mass.

1st cornetist, Short's American Band.

EDWARD W. BURNETT, President 2nd Regiment Band Association, and 1st cornetist of the band, also a pupil of Henry Brown and J. B. Clause of Boston. A thorough student of the cornet for the past 20 years.

SPRINGFIELD, Dec. 15, 1902.

MR. JOHN HEALD,

I wish to say something about the new cornet you recently made for me. I have had it about three weeks, and in that time have had chance enough to test it. I think it the best cornet I ever used, and am candid in saying so, because, first, it is in tune, the high notes G and A especially (which on other cornets are usually very sharp) playing easily at the correct pitch; and secondly, the tone is so clear and smooth and brilliant that the playing of the instrument is more than satisfactory—it is a pleasure. With the low-pitch slide, too, the results are all that can be asked. As you know I have played one of your cornets for several years, also several other makes, I knew in getting one of your instruments I would get the best; but I must say it is even better than I expected, and it seems to improve every day. Long live the Heald cornet.

Yours truly,

8 Grosvenor street. ED. W. BURNETT.

PROF. ALBERT PREMO, Springfield's principal Trombonist, and teacher of acknowledged ability. 1st trombone of the Orchestral Club, and for 10 years past member of Court Square Theatre Orchestra.

---

SPRINGFIELD, MASS., Nov. 28, 1902.

MR. JOHN HEALD,

*Dear Sir.*—The Slide Trombone which you made for me has been given a thorough trial in band and orchestra, and proves very satisfactory. It is powerful in tone, though not harsh, and the various notes in each position are in as perfect tune as any instrument can be made to produce. Musicians in this vicinity who have heard mine speak very highly of its mellow tone, and I also wish to congratulate you on the beautiful cornet you made me in scale, tune and tone. Thanking you for same, I remain,

Yours respectfully,

ALBERT PREMO.

## A Few of the People who have Paid the Price for the "Heald" Cornet after Trial of same, and from whom I have Letters of Praise.

---

| | |
|---|---|
| T. D. Perkins, Soloist, | Boston, Mass. |
| E. B. Marrier, Castle Square Theatre, | " |
| Geo. Gates, | " |
| Frank Chiaffarelli, 14th Street Theatre, | New York |
| F. W. Bosworth, | " |
| W. C. Beebe, | " |
| Albert Bode, 1st Cornetist, "Sousa's" Band, | " |
| Otto Mesloh, "Sousa's" Band, | " |
| E. Keneke, "Sousa's" Band, | " |
| C. M. Brooks, Leader Band, | Portland, Me. |
| R. B. Hall, Soloist and Composer, | Waterville, " |
| Chas. C. Johnson, Leader Band, | Lewiston, " |
| E. C. Adams, Teacher, | Bangor, " |
| E. M. James, | Manchester, N. H. |
| C. W. Hardy, Hardy's Orchestra, | " " |
| John Madden, | " " |
| J. T. Rainey, Leader Band, | " " |
| G. H. Richards, | Newport, " |
| Fred Chipman, | Nashua, " |
| F. Naramore, | Keene, " |
| B. M. Tanner, | Lowell, Mass. |
| Fred Banan, | Lawrence, " |
| E. Tracy, | No. Andover, " |
| L. R. Combs, | West Derry, N. H. |
| J. E. Smith, | " " |
| Amos D. Baker, Leader 6th Regt. Band, | Marlboro, Mass |
| Jos. Renaud, Soloist, 6th Regt. Band, | " " |
| Wm. L. Day, Teacher of Band | Greenfield, " |
| Milo Burke, Soloist, | Brockton, " |
| C. E. Gould, " | Boston, " |
| F. M. Stearns, Teacher, | Northampton," |
| G. H. Southland, Organizer 2nd Regt. Band, | Springfield, " |
| Carl Lietsinger, | Brattleboro, Vt. |
| C. N. Hackley, | " " |
| Sewall Morse, | " " |
| Chas. P. Hatch, Leader Hatch's Band, | Hartford Conn. |
| R. A. Lawson, | Minneapolis, Minn. |
| F. E. Lawson, | St. Paul, " |
| W. E. Adair, | Cohockton, N. Y. |
| W. D. Deeble, Soloist, | Los Angeles, Cal. |
| B. T. Halberg, | " " " |
| Chas. H. Cramer, | " " " |
| Joseph L. Edmiston, | " " " |
| E. E. Burson, | " " " |
| R. H. Merritt, | Pasadena, " |
| M. J. Leonard, | Tacoma, Wash. |
| C. O. Kimball, | Seattle, " |
| E. Wallace, | " " |
| John A. Lambert, | New Orleans, La. |
| Leslie E. Peck, School of Music, | Indianapolis, Ind. |
| M. T. Wolaver, Soloist, | Elgin, Ill. |
| H. C. Eaton, Leader Band, | Lincoln, " |
| M. O. Gibson, | Urbana, " |
| Allen Lawrence, | Scranton, Pa. |
| Wm. Kirk, Leader Band, | Cleveland, Ohio. |
| Prof. Albert Cook, "Director Ames Union Band," | Mich. City, Ind. |

C. R. KAPLINGER,
PRINTER,
275 MAIN ST.,
SPRINGFIELD.